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experience having proved the usefulness of several sizes, varying from 12 x 6 inches to 24 x 36 inches. On these have been made small rugs, mats, strips for ornamenting curtains, and bags. Larger rugs or curtains can be made by sewing or lacing together strips or blocks woven on these small looms.

With even the youngest children, and in the beginning of weaving, it seems wise to attempt something of design, not only for the educational value of pattern-making, but also because of the interest added to the work. Patterns based on the square and triangle are the only ones which can be successfully carried out under the limitations of material and process, and these grow into fineness and complexity with close arrangement of warp threads; warp threads placed closely together, giving greater opportunity for fine variation of forms in the pattern. The detail of oriental geometric designs may be taken as suggestive; the patterns made by the North American Indians, especially those in the Navajo blankets, are best of all.

Of the different ways of weaving in patterns, perhaps the safest to recommend is that of weaving straight across the warp in whatever colors are indicated by the pattern which is being followed, using a different needle or shuttle for each separate patch of color. Another way is to weave in the special figures separately and leave them unconnected at the sides, as in the kelim weaves. Great care will be necessary to keep a piece of work straight, with edges even and parallel. A help to this is the habit of keeping the filling thread loose; another, a thick cord at either edge of the warp to act as listing. A final recommendation in this work is that all weaving be of articles for which there is a use—one recognized by the children and felt by them to be genuine.

NOTE: The carpet yarns having proved to be the most satisfactory material used in children's weaving, the Institute has been able to secure some from the factories. As manufacturers will not sell small quantities, the Institute has on sale in the Book Room a limited quantity of the yarns which can be bought by teachers who wish to buy in small lots. It should be ordered by sample, at 50 cents per pound.

Constructive Work in History

Emily J. Rice

In selecting the material for work in history, we must consider certain prominent interests at the different periods of growth which need their own expression in action. The phases of the past which show these interests expressed most simply and completely are best adapted for study. For instance, the dawning interest in citizenship in the higher grades may be expressed in the attempt to regulate the affairs of the school-room in accordance with the types of government seen at work in political life. The difficulties experienced by the children in attempts at self-government may be then shown, as those met by people of the past and overcome in various ways with various results. These difficulties thus appear as problems, and the child's own powers are at work in their solution.

This is a type of the work that is valuable in history. The end in view is the realization of the present through a knowledge of the past. Here the constructive work is the dramatic expression of the forms of government worked out by the children and any mechanical work or art which helps to give vivid images of the period studied. The historic time to select for the illustration is generally the one in which an institution arose, for, in the necessity for the institution, the problem shows to the best advantage. The children who study carefully the critical period of our history, with its evident tendencies toward anarchy unless a balance were found in some centralizing force, ought to carry away from the study an understanding of the necessity for yielding individual preferences to the general good and a new respect for the rights of others. At least we may hope to do more by presenting the problem in this indirect way than we could by discussion of the relation between a central authority and individuals as an abstract thing.

Mere intellectual appreciation is not enough. The results of this appreciation must be carried into action by the children themselves in order to develop character. The test of the work is the insight the children show into the value of the laws of the school-room and those of the governments they see around them in the city and country, and their more harmonious adjustment to these laws.

The same principle of selection should cause much of the work in the lower grades to be along industrial lines. As the little children are especially interested in the activities of the home and neighborhood, the work in history should extend these activities and illustrate them by the methods and inventions of the race in the same directions. The people to study here are the ones who made the particular inventions in which the children are interested. The constructive work is the putting into form, by handicraft, of the ideas developed in solving problems suggested for present needs or for the needs of the past.

In selecting for the younger children people to study whose inventions were in a crude state, whose work was done in primitive ways, whose social life was simple, whose art expressed love of brilliant color, whose literature set forth a few foundation principles of ethics, we may give a contrast with their own lives that will show the progress of the race and have material for handwork, which will be the result of the child's own invention. The questions presented should be those of the simple industrial arts—how people have gained their food and clothing, how they have provided themselves with houses, tools, and implements, and how they have gradually improved these things, through the pressure of necessity and changes of environment. These questions the children should answer for themselves, and what they make as handwork should be giving form to their own inventions. This handwork will, at first, be very crude, but as higher types of historic life are presented, we may expect a gradual gain both in the skill of the children and in their appreciation of their inheritance from the past. In our methods of work there must be constant comparisons between present conditions of the industrial arts and those of the past.

SUBJECTS SUGGESTED: 1. Modes of getting food: Production; transportation; distribution; cooking; utensils; pottery.

2. Architecture: Materials; construction; lighting; heating; tools; decoration.

3. Clothing: Sources; manufacture.

4. Modes of travel.

EXAMPLE: STUDY OF CLOTHING (Second Grade): Examination of the warmth of fabrics used for wearing apparel will cause inquiry into the sources of these materials and an interest in the problem of manufacture. A visit to a cotton or woolen factory would be a good introduction. If this is not practicable, pictures of present methods of manufacture may be shown to the children. Trace the history of a piece of cloth from its source to its use in clothing.

Sources — Wool: Take an excursion to see sheep, if possible. Show pictures of sheep on the farms, and of the washing and shearing of the sheep. Show wool, washed and unwashed.

Cotton and flax: Show pictures of flax growing and of cotton plantations, and of laborers at work on the plantations. Show the raw cotton and flax.

Silk: Use specimens or pictures of silkworms, pictures of mulberry trees, and of the methods of cultivation of the silkworm. Tell the story of the missionaries who brought the silkworm from China to the West.

Represent in miniature form on sand tables: A farm where sheep are raised, a cotton plantation, a field of flax, a place where silkworms are cultivated. Sand, cardboard, wood, and twigs may be used. Let the children write stories about these scenes.

Manufacture—Spinning: Give the children raw wool or cotton, and let them experiment to see how threads are made from it. They will spin with their fingers and discover how awkward it is to hold the material. This will lead to the invention of the distaff, at first a twig. Let them make a smooth stick to use. Next, they will discover that they need something on which to wind the yarn spun, and will invent a spindle, at first another stick. By practice they may improve this until it is a smooth stick with a notch and a wheel. The wheel may be placed so that the spindle will spin like a top.

History of spinning: Tell stories of people who dressed in skins, and of the way in which these people got their food. Tell stories of shepherd life, and adapt the story of the shepherd boy who learned to spin from Ramsden's *Cotton Spinning*. Show pictures of people spinning with spindle and distaff; for instance, the Greeks.

Now let the children consider the difficulties of spinning in this way, and show them spinning-wheels, both wool and flax. They may make parts of toy wheels. Tell them stories of colonial times, and of our grandmothers and their work. Show them the process of carding, and teach them to use the cards. They may next dye some of the yarn with vegetable dyes, and select colors for use in weaving.

Weaving: Let the children suggest methods of weaving, and the possible ways in which weaving was invented. Adapt the story of the invention told in Ramsden's *Cotton Weaving* and tell it to them. Show specimens of weaving with vegetable fiber; for instance, Indian and Hawaiian. Let them also invent looms. They should make looms about a foot long, with end pieces that roll and a cardboard heddle. They may weave strips for some useful purpose.

The Fifth Grade children might make a colonial wheel and colonial loom, and do some work on them, to aid the Second Grade.

Finally, there should be a comparison of the children's work with what can be done by modern methods. Let them examine fabrics, and note beauty of texture and design.

Excursions to the Field Museum to see wheels and looms; to the Art Institute to see tapestries.

References: Richard Marsden, *Cotton Spinning, Cotton Weaving*, p. 9–55; *Indian Tribes of the United States*, v. I, p. 76; Government Report, Eleventh Census, 1890; Report of Bureau of Ethnology, 1884–85; Murdoch, Point Barrow Expedition (1887–88); Ratzel's *History of Mankind;* Nadillac, *Stories of Industry;* Yeats, *Commerce and Industries;* Johnson's Encyclopedia (wool); Murché, Science Reader; Mason, *The Origins of Invention.*

Pedagogic School: During the past quarter the students have been studying the origin and history of the industrial arts. They have dwelt especially upon primitive conditions with a view to the use of these arts in the teaching of history in the primary grades. This month we shall picture the industrial conditions of primitive people and work out plans for teaching.

In tracing the progress of early man toward civilization, we shall need to make a close study of geographical environment. The students will consider the adaptation of the continent of North America to people in the hunter and agricultural stages of life, and trace effects of different regions upon the aborigines.

References: Payne, *History of America*, vol. 1; Fiske, *Discovery of America*, vol. 1; Winsor, *Narrative and Critical History;* Shaler, *Story of Our Continent;* Shaler, *Nature and Man in America;* Shaler, *United States.*

Art in Connection with History: (JOHN DUNCAN.) The students will make drawings in colored chalk upon large sheets of gray paper to illustrate the lessons which they will by and by give to the children. These drawings will represent weapons and tools, and scenes from primitive life showing the manners, occupations, and fortunes of the hunter, shepherd and farmer. The training class will also mold the simplest forms of pottery and decorate them with raised and with incised designs.

For work in textiles see Miss Mitchell's outline. An outline for the study of pottery in connection with history will appear in February.

Geography

Zonia Baber

Action rather than reflection characterizes children; hence the desire to create should be given scope for its normal realization.

That expression is a potent factor in education is recognized by all thinking teachers; but the value of the various forms of expression, making, modeling, painting, drawing, dramatic action, in their reaction on thought has not been generally appreciated. Language, oral and written, has been almost the only means employed in the expression of the subjects studied in the schools to within recent times. The other modes of expression were either not taught at all or were divorced from the thought content of the subjects of study. In the study of geography, the necessity of making, modeling, drawing, painting, and dramatic action, as well as speech and written language, cannot be ignored. It is in the making of rivers, valleys, sea-cliffs, sand-bars, beaches, sand dunes, etc., in the laboratory that the fullest appreciation of the work of running water, waves, and wind is found.

The making of characteristic costumes and dramatic representation of customs and industries lead to a better understanding of the people of the various countries. The relief of landscape is most easily and accurately represented by modeling, hence this mode of expression should precede the others in the study of the form of a country. Drawing, though more difficult than modeling, is necessary as a graphic representation of form; while color, which is most important in imaging a landscape, demands the use of paints. When the black of the blackboard has been relegated to the limbo of the past, and certain colored boards on which colored crayons may be used with pleasing effects surround the school-room, the accuracy of the